

JAZZ NOTATION AND HARMONY

(CHEAT SHEET)

(STEPHEN R. ANDERSON)

(MAJOR)

(ALL OF THESE ARE SUITABLE NOTATIONS FOR MAJOR CHORDS)

(THE CHORDS IN BRACKETS ARE THE ONLY MAJOR CHORDS TO BE NOTATED WITH THE NUMBER DIRECTLY AFTER THE LETTER)

C CMA9 CMA7 CΔ CΔ9 CMA9 CΔ7(#11) CMA9b CΔ9/9 CΔ13 C6 C6/9



MAJOR

LYDIAN

(DOMINANT) (b7)

(DOMINANT CHORDS ARE USUALLY NOTATED WITH A NUMBER DIRECTLY AFTER THE LETTER)

C7 C9 C13



MIXOLYDIAN

BE-BOP SCALE

BLUES (SPECIAL PURPOSE)

(ALTERED DOMINANT) (b7)

(ALTERED AT THE LEVEL OF THE 9 OR 5)

C7(#11) C7(b5)

C7(#5) C9(#5)

C7(b9) C13(b9) C7(#9) C13(#9)



LYDIAN-DOMINANT

WHOLE-TONE

1/2-WHOLE DIMINISHED

(ALSO 5TH MODE HARMONIC MINOR)

- (FULLY ALTERED)

C7(b9) C7(#9) C7(#9) C7(b9)



DIMINISHED WHOLE-TONE A.K.A. (SUPERLOCRIAN)

(MINOR) (b3, b7)

C MIN C M7 C-7 C mi9 C mi11 C-11 C mi6 C mi6/9



DORIAN (OFTEN IMPLEMENTED WHEN THE CHORD FUNCTIONS AS A IIMIN)

AEOLIAN (OFTEN UTILIZED WHEN THE CHORD FUNCTIONS AS A VIMIN, OR WHEN IN A MINOR KEY)

BUT!!! -EITHER MAY BE USED INTERCHANGEABLY

HARMONIC MINOR

Dmi7(b9) G7(b9) Cmi9

C-(Δ7) Cmi(Δ7) Cmi9(Δ7)



(HARMONIC MINOR IS PARTICULARLY USEFUL WHEN BRACKETING MINOR 2-5-1 PROGRESSIONS)

(HALF-DIMINISHED) (b3, b5, b7)

Cmi7(b9) Cø7



LOCRIAN

(DIMINISHED) (b3, b5, bb7)

Cø7



WHOLE-1/2 DIMINISHED

(OTHER)

CΔ7(#5)

Cma7(#5)

C7sus



LYDIAN-AUGMENTED

THIRD MODE HARMONIC MINOR

MIXOLYDIAN